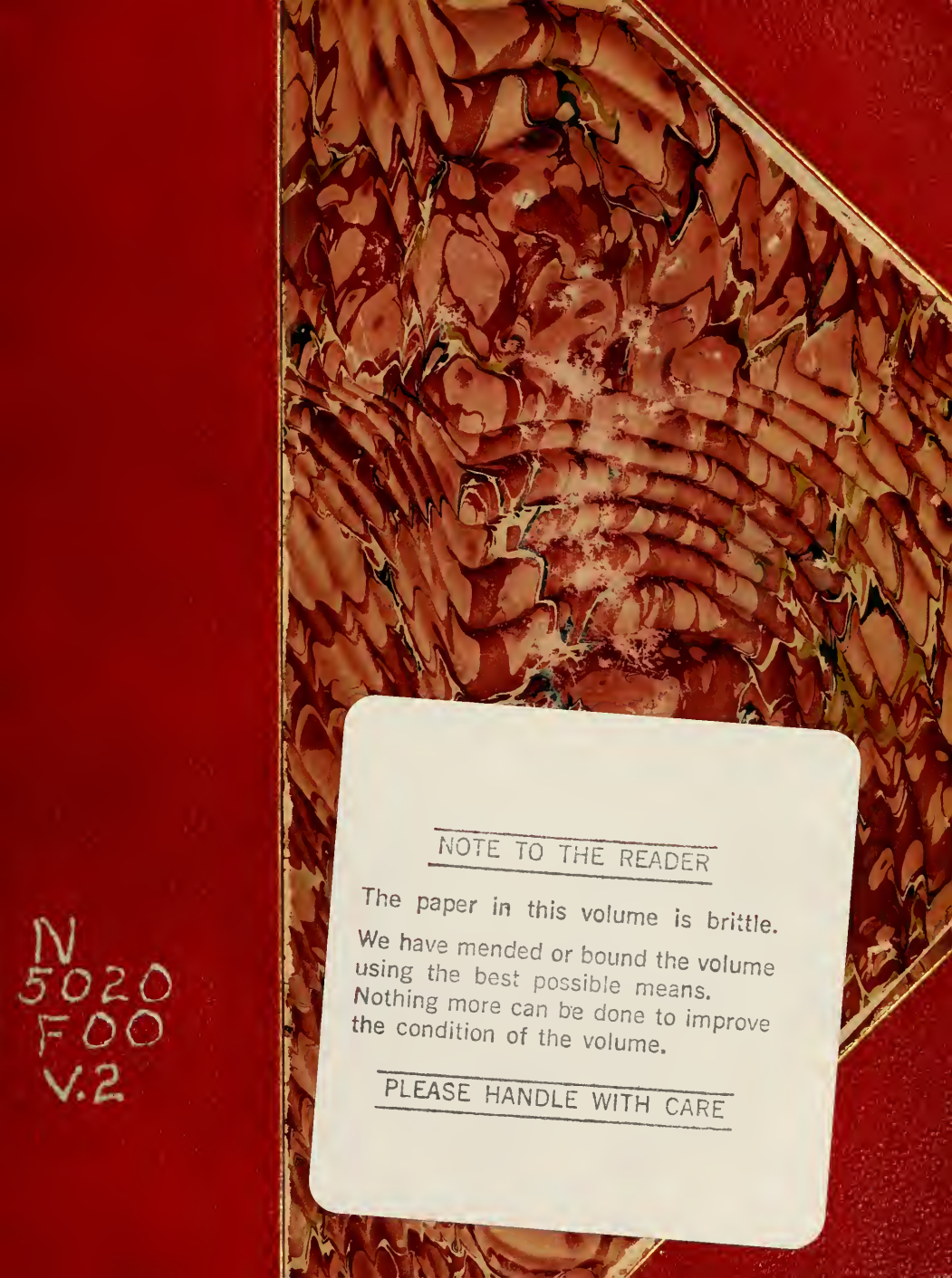

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Francis Bullard, Esq.

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Lent by T. Jefferson Coolidge, Jr., Esq.

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Lent by Henry Harper Benedict, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

36.—THAMES POLICE. W 42
Lent by Francis Bullard, Esq.

37.—'LONG-SHORE MEN. W 43
Lent by Howard Mansfield, Esq.

38.—THE LIME-BURNER. W 44
Lent by Howard Mansfield, Esq.

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Lent by Francis Bullard, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

43.—ASTRUC. W 49
Lent by Howard Mansfield, Esq.

44.—FUMETTE STANDING. W 50
Lent by Henry Harper Benedict, Esq.

45.—FUMETTE'S BENT HEAD. W 51
Lent by Howard Mansfield, Esq.

46.—WHISTLER. W 52
Lent by Henry Harper Benedict, Esq.

47.—DROUET. W 53
Lent by Albert W. Scholle, Esq.

48.—FINETTE. Third State. W 54
Lent by Howard Mansfield, Esq.

49.—PARIS: THE ISLE DE LA CITÉ. W 55
Lent by T. Jefferson Coolidge, Jr., Esq.

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Lent by Howard Mansfield, Esq.

51.—MR. MANN. W 58
Lent by Albert W. Scholle, Esq.

52.—ROTHERHITHE. First State. W 60
Lent by Francis Bullard, Esq.

53.—Third State.
Lent by Howard Mansfield, Esq.

54.—AXENFELD. W 61
Lent by Mrs. Frank Gair Macomber.

55.—THE ENGRAVER. W 62
Lent by Howard Mansfield, Esq.

56.—THE FORGE. W 63
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by William H. Bustin, Jr., Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Francis Bullard, Esq.

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Lent by Francis Bullard, Esq.

65.—AMSTERDAM. First State. W 82
Lent by Albert W. Scholle, Esq.

66.—Second State.
Lent by Howard Mansfield, Esq.

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Lent by Francis Bullard, Esq.

68.—SPEKE HALL. First State. W 86
69.—Second State.
Lent by Howard Mansfield, Esq.

70.—THE MODEL RESTING. Second State. W 87
Lent by Howard Mansfield, Esq.

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Lent by Charles L. Freer, Esq.

72.—THE VELVET DRESS. First State. W 91
73.—Second State.
74.—Third State.
Lent by Howard Mansfield, Esq.

75.—THE LITTLE VELVET DRESS. W 92
Lent by Howard Mansfield, Esq.

76.—FANNY LEYLAND. W 94
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

78.—FLORENCE LEYLAND. W 96
Lent by Howard Mansfield, Esq.

79.—MAUDE. W 99
Lent by T. Jefferson Coolidge, Jr., Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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84.—Another impression
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Henry Harper Benedict, Esq.
87.—Second State.
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

91—THE DAM WOOD. W 120
Lent by Howard Mansfield, Esq.

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Lent by Henry Harper Benedict, Esq.

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94.—Second State.
Lent by Howard Mansfield, Esq.

95.—PRICE'S CANDLE-WORKS. First State. W 124
96.—Second State.
97.—Third State.
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

99.—A SKETCH FROM BILLINGSGATE. W 130
Second State.
Lent by Howard Mansfield, Esq.

100.—FREE-TRADE WHARF. W 134
Lent by Howard Mansfield, Esq.

101.—THE THAMES TOWARDS ERITH. W 135
First State.
102.—Second State.
Lent by Howard Mansfield, Esq.

103.—LINDSAY HOUSES. W 136
Lent by Howard Mansfield, Esq.

104.—FROM PICKLED HERRING STAIRS. W 137
Lent by Howard Mansfield, Esq.

105.—LORD WOLSELEY. W 138
Lent by Howard Mansfield, Esq.

106.—ST. JAMES'S STREET. W 140
Lent by Howard Mansfield, Esq.

107.—BATTERSEA BRIDGE. W 141
Lent by Frank L. Babbott, Esq.

108.—THE LARGE POOL. Trial Proof. W 143
Lent by Bryan Lathrop, Esq.

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Lent by Howard Mansfield, Esq.

110.—THE "ADAM AND EVE," Old Chelsea W 144
Lent by Howard Mansfield, Esq.

111.—PUTNEY BRIDGE. W 145
Lent by Howard Mansfield, Esq.

112.—THE LITTLE PUTNEY. W 146
Lent by Howard Mansfield, Esq.

113.—HURLINGHAM. W 147
Lent by Howard Mansfield, Esq.

114.—FULHAM. W 148
Lent by Howard Mansfield, Esq.

115.—PUTNEY, NUMBER THREE. W 226
Lent by Howard Mansfield, Esq.

116.—THE LITTLE VENICE. W 149

Lent by Albert W. Scholle, Esq.

117.—NOCTURNE. W 150

Lent by Mrs. Edwin B. Holden.

118.—Another impression

Lent by Howard Mansfield, Esq.

119.—THE LITTLE LAGOON. W 152

Lent by Howard Mansfield, Esq.

120.—THE PALACES. W 153

Lent by Bryan Lathrop, Esq.

121.—THE DOORWAY. First State. W 154

122.—Second State.

Lent by Howard Mansfield, Esq.

123.—THE TRAGHETTO. First Plate. Undescribed

Lent by Howard Mansfield, Esq.

124.—Second Plate. W 156

Lent by Frank L. Babbott, Esq.

125.—TWO DOORWAYS. First State. W 158

126.—Second State.

Lent by Howard Mansfield, Esq.

127.—THE BEGGARS. W 159

Lent by Howard Mansfield, Esq.

128.—THE MAST. W 160

Lent by Howard Mansfield, Esq.

129.—SAN BIAGIO. First State. W 163

Lent by Bryan Lathrop, Esq.

130.—Second State.

Lent by Howard Mansfield, Esq.

131.—FRUIT-STALL. W 166

Lent by Howard Mansfield, Esq.

132.—SAN GIORGIO. W 167

Lent by Howard Mansfield, Esq.

133.—NOCTURNE PALACES. First State. W 168

Lent by Howard Mansfield, Esq.

134.—Second State.

Lent by Frank L. Babbott, Esq.

135.—LONG LAGOON. W 169

Lent by Howard Mansfield, Esq.

136.—THE BRIDGE. W 171

Lent by Howard Mansfield, Esq.

137.—UPRIGHT VENICE. W 172

Lent by Howard Mansfield, Esq.

138.—THE RIVA, NUMBER TWO. W 175

Lent by Howard Mansfield, Esq.

139.—THE BALCONY. W 177

Lent by Howard Mansfield, Esq.

140.—PONTE PIOVAN. W 179
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

142.—THE RIALTO. W 181
Lent by Howard Mansfield, Esq.

143.—LONG VENICE. W 182
Lent by Albert W. Scholle, Esq.

144.—FURNACE NOCTURNE. W 183
Lent by Howard Mansfield, Esq.

145.—SALUTE: DAWN. W 185
Lent by Howard Mansfield, Esq.

146.—LAGOON: NOON. W 186
Lent by Howard Mansfield, Esq.

147.—THE DYER. W 189
Lent by Howard Mansfield, Esq.

148.—LITTLE SALUTE. W 190
Lent by Howard Mansfield, Esq.

149.—ISLANDS. W 193
Lent by Howard Mansfield, Esq.

150.—NOCTURNE-SHIPPING. First State. W 194
151.—Second State.
Lent by Howard Mansfield, Esq.

152.—THE SMITHY. W 197
Lent by Howard Mansfield, Esq.

153.—STABLES. W 198
Lent by Howard Mansfield, Esq.

154.—NOCTURNE—SALUTE. Trial Proof. W 199
Lent by Francis Bullard, Esq.

155.—First State.
Lent by Mrs. Frank Gair Macomber.

156.—COURT YARD, VENICE. *Undescribed*
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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

167.—MOTHER AND CHILD. CAMEO NUMBER ONE. W 224
Lent by Bryan Lathorp, Esq.

168.—MOTHER AND CHILD, CAMEO NUMBER TWO. Supp. 311
Lent by Bryan Lathrop, Esq.

169.—SHAVING AND SHAMPOOING. Supp. 294
Lent by Howard Mansfield, Esq.

170.—THE BARBER'S. W 229
Lent by Howard Mansfield, Esq.

171.—THE COCK AND THE PUMP. W 235
Lent by Howard Mansfield, Esq.

172.—VISITORS' BOAT. W 237
Lent by Howard Mansfield, Esq.

173.—TROOP SHIPS. W 238
Lent by Howard Mansfield, Esq.

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175.—THE FLEET—EVENING. W 243
Lent by Howard Mansfield, Esq.

176.—TURRET SHIP. *Undescribed*
Lent by Howard Mansfield, Esq.

177.—RETURN TO TILBURY W 244
Lent by Howard Mansfield, Esq.

178.—COURT-YARD, BRUSSELS. W 250
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Albert W. Scholle, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

184.—CARPET-MENDERS. W 257
Lent by Howard Mansfield, Esq.

185.—SUNFLOWERS, RUE DES BEAUX-ARTS. W 258
Lent by Howard Mansfield, Esq.

186.—MAIRIE, LOCHES. W 259
Lent by Howard Mansfield, Esq.

187.—STEPS, AMSTERDAM. W 260
Lent by Walter S. Carter, Esq.

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189.—BALCONY, AMSTERDAM. Early State. W 262
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Lent by Howard Mansfield, Esq.

194.—BRIDGE, AMSTERDAM. W 267
Lent by Walter S. Carter, Esq.

195.—THE EMBROIDERED CURTAIN. Supp. 356
Lent by Walter S. Carter, Esq.

196.—THE MILL. Supp. 358
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

198.—RAMPARTS, SANDWICH. Supp. 274
Lent by Howard Mansfield, Esq.

199.—MELON SHOP, HOUNDSDITCH. First State. Supp. 281
200.—Second State.
Lent by Howard Mansfield, Esq.

201.—GRAY'S INN PLACE. Supp. 285
Lent by Howard Mansfield, Esq.

202—CLOTHES EXCHANGE, NUMBER ONE. W 231
Lent by Howard Mansfield, Esq.

203.—CLOTHES EXCHANGE, NUMBER TWO. Supp. 292
Lent by Howard Mansfield, Esq.

204.—CHARING CROSS RAILWAY BRIDGE. Supp. 293
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Lent by Bryan Lathrop, Esq.

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Lent by Howard Mansfield, Esq.

216.—HANGMAN'S HOUSE, TOURS. Supp. 323
Lent by Howard Mansfield, Esq.

217.—LITTLE MARKET-PLACE, TOURS. Supp. 324
Lent by Howard Mansfield, Esq.

218.—COURT OF THE MONASTERY OF ST. AUGUSTINE AT BOURGES. Supp. 330
Lent by Bryan Lathrop, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Bryan Lathrop, Esq.

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Lent by Miss R. Birnie-Philip.

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18.—THE DANCING GIRL. Way 30
Lent by Howard Mansfield, Esq.

19.—THE HOROSCOPE Way 32
Lent by Howard Mansfield, Esq.

20.—THE NOVEL. GIRL READING. Way 33
Lent by Howard Mansfield, Esq.

21.—THE GARDEN. Way 38
Lent by Howard Mansfield, Esq.

22.—VITRÉ—THE CANAL, IN BRITTANY. Way 39
Lent by Howard Mansfield, Esq.

23.—THE MARKET-PLACE, VITRÉ. Way 40
Lent by Howard Mansfield, Esq.

24.—THE CLOCK-MAKERS, PAIMPOL. Way 42
Lent by Howard Mansfield, Esq.

25.—THE STEPS, LUXEMBOURG. Way 43
Lent by Howard Mansfield, Esq.

26.—THE DRAPED FIGURE—SEATED. Way 46
Lent by Howard Mansfield, Esq.

27.—NURSEMAIDS. Way 48
Lent by Howard Mansfield, Esq.

28.—THE LONG GALLERY, LOUVRE. Way 52
Lent by Howard Mansfield, Esq.

29.—THE WHITESMITHS. Way 53
Lent by Howard Mansfield, Esq.

30.—THE LAUNDRESS. Way 58
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

38.—LA FRUITIÈRE DE LA RUE DE GRENELLE. Way 70
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

42.—THE PRIEST'S HOUSE—ROUEN. Way 74
Lent by Howard Mansfield, Esq.

43.—A PORTRAIT. Way 75
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

51.—THE FAIR. Way 92
Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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Lent by Howard Mansfield, Esq.

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CLAUDE MONET

COPLEY HALL, BOSTON

MDCCCCV

Loan Collection of Paintings by
CLAUDE MONET

AND

Eleven Sculptures by

AUGUSTE RODIN

The Copley Society of Boston

Copley Hall, March, 1905

CLAUDE MONET.

It is not at all to be wondered at that, when Gerome went to see Monet's "Cathedrals" in 1895, he exclaimed, "*É*-pou-van-table!" In fact, between the art of Gerome and that of Monet there is little sympathy. The one is a beautiful piece of mechanical work, and we may well admire its artisanship: the other is always a great interpretation of some aspect of nature, some effect of sunshine or of fog, that we may study and still fall short of comprehending,—in other words, there is always something left to admire and to wonder at. The one is an offspring of the hand, the other of the mind.

Here is what Gerome said of one of Monet's pictures, entitled "Vernon, par un temps du brouillard": "A blank canvas, purchased from the dealer, and put in a frame! Nothing more! Absolutely nothing! One may gaze, one sees nothing; and, you know, that sells very dear. Oh, it is too grotesque!" What particularly nettled Gerome was that there should have been "a band of them."

Thus it has always been with great advances in art, and thus it will ever be. Those who are fettered with traditions of the past will be the last to open their eyes to radical changes.

Boston has done very well in its steady devotion to Claude Monet's work. When the writer first called

attention, in the '80's, to the wonderful studies of the master which could then be obtained for a modest sum, he was hooted at as a crazy admirer of a crazy movement; but gradually quite a little collection of his works has been gathered in this old Puritan city.

New York afterwards followed, and large collections of Monet's works were formed both in that city and in Chicago and Philadelphia. In many instances, persons value their Monets to such an extent that they are unwilling to have them leave their walls, fearing it will be impossible to replace the canvases in case of loss. If we could draw freely from all the fine collections in this country, the exhibition of Monet's power and the range of his subjects would prove a surprise to his most ardent admirers. There is one collection in New York which boasts fifty examples, another of twenty-five, and one in Chicago which also boasts twenty-five, and so on.

The first exhibition in the United States entirely devoted to Monet's works was given by the St. Botolph Club in March, 1892, and at that time twenty-one of his pictures were owned in Boston.

In 1886 the American Art Association in New York held the first exhibition of impressionistic pictures, under the management of Durand-Ruel, and there were forty-one Monets included alongside of others of the same school. Of course, earlier exhibitions had been held in Paris long before this.

It is now some thirty-five years since the little group of art students which gathered at the Café Guerbois were puzzling their minds over the effects of *plein-air*, the separation of tone and the effects

of sunlight. Between that time and this the results of their studies have effected a revolution. The world no longer points the finger of derision at their efforts, nor piles centimes upon their frames in token of horror and disdain. Even the critics are falling into the lines of admirers, where before no words could be found pyrotechnical enough to express their displeasure.

It may seem strange to those who have not followed closely the most recent movements in art at the close of the late century to know that one of the most brilliant and enduring of the masters of the great school of 1830 was one of the first to encourage the impressionistic revolt. It was Daubigny who, while painting some pictures of the Thames in London, in 1870, pointed out the quality of Monet's work, and offered to take his canvases from Durand-Ruel in exchange for sales of his own work to the dealer. It is well known that Alfred Stevens had six years previously called Durand-Ruel's attention to the new movement in art, and descanted upon some of its merits; but Durand-Ruel's active interest in the "Impressionists" may be said to date from this meeting in London.

But we are anticipating somewhat, and it is well that this sketch, brief though it be, should begin with some account of Monet's life. A little searching will throw much light upon facts which can here be but imperfectly alluded to: his birth, Nov. 14, 1840; his father's opposition to an art career; Monet's early success as a caricaturist; the influence of Boudin; the journey to Paris with one thousand francs in his pocket to begin an art career; the four years in Paris; the meeting with Pissarro, who was

ten years older than Monet; the entrance to army life; the two years in Algeria; the sickness and return to France; and the new entrance into the artistic world. All of these facts have been thoroughly discussed, and need not be dwelt upon here.

We have now followed Monet, however, to a point where new life was to be born, new energies to be developed, of far-reaching effect to the whole domain of art; for, fight against it as one may, the conclusion must at length be reached that no man has exerted greater influence upon the modern art of landscape painting than the subject of our sketch. If we make a critical study of the landscapes painted by those who do not acknowledge his influence, we shall find that previous to the advent of the impressionistic school their canvases were painted in a lower key, their color more timid, their shadows browner, and their skies less luminous.

When Monet returned to France, he made peace with his family, and entered Gleyze's studio. Here he met Sisley and Renoir. The teachings of classical art were, however, irksome to the free spirits of these men; and after a brief sojourn they rebelled, and entered upon the new art movement which has enrolled their names among the immortals. Pissarro was by right of age the Dean of the Impressionists, but it is to Monet we owe the most diligent researches after truth and the widest range of discoveries. Few painters have accomplished so much, although all the great artists, as a rule, have been great producers. Let us examine for a moment some of the work that Monet has already given to the world, from the quiet and lovely canvases of Vétheuil and Varangeville to

the more ambitious efforts at Rouen and on the Thames. A study of the works in this exhibition will show that previous to 1880 Monet's canvases were often low in tone and more like the work of his predecessors. In fact, some of the pictures painted ten years previously contain but slight suggestion of the radical departure from the Romanticists who preceded him.

Monet's canvases of this early period, however, show the struggle for the attempt to separate colors and tones. We find paint used in patches of color instead of being blended upon the palette, producing a more brilliant and permanent result.

No other landscape artist has ever attempted such a wide range of subjects. This has resulted in what is known as the "Series" pictures, as, for example, the "Haystack Series," the "Cathedral Series," the "Thames Series," and so on. This came about naturally and from no purpose of the artist. It was a development of the desire to transcribe the peculiar beauties of the same subject under different conditions. Much of the artist's life has been spent upon the Seine, at Vétheuil, and particularly at Giverny, which has been his home for many years. Giverny is a typical French hamlet of a few straggling farmhouses united upon a narrow street, bounded by old gray walls. It stands back from the river, and is most easily reached from Vernon, a station upon the railway threading the valley.

It was thither that the writer repaired one charming day in the summer of 1900. Monet had sent a carriage to Vernon; and the short ride to Giverny, across the Seine and through the highly colored land-

scapes of a most beautiful country, revealed many of the originals of studies from the master's hand.

Monet has a most delightful retreat in this little village. The house looks out upon a superb garden which is the joy of the artist. Here he lovingly tends his flowers, and watches the changes from season to season. A large studio in the grounds, as well as one in the house, contains a wonderful collection of impressions from different countries which Monet has visited. These pictures are such as the artist loves from some peculiar association or for their particular effects; and, if they are ever offered to the world, they will be greatly sought for by amateurs and dealers.

Giverny is often crowded by the admirers of Monet and his work, just as in previous decades the little school at Fontainebleau was invaded by visitors from different parts of the world, drawn thither by the earnest efforts of the Barbizon painters.

Monet does not much relish this hero-worship, and keeps himself secluded as much as possible, reserving his strength for his great life-work. He is probably one of the most ardent students of nature in his generation, and no one else seems to have known how at the same time to see so much and yet to restrain his hand in recording it simply and truly. Were there ever such ravishing landscapes turned off from any brush? "How can he do it," is on the lips and in the minds of all who resort to Giverny to learn the secret. But imitation has never yet produced a great master. The effects of nature must first be seen and understood, and then transcribed as seen by the individual eye; and it is hardly possible for any two persons to see exactly alike. A study of tech-

nique alone and its mystery will not win the battle. One must know how to see as well as how to record.

In appearance, Monet strikes one as an Englishman, and a full beard sprinkled with gray and a sturdy physique add to the illusion. The writer was much impressed with the *tout ensemble* of the artist as he stood at the gate and extended the welcome to his house. The ordinary gentleman's dress was somewhat modified by little distinctive differences. The shirt was ruffled at the collar and breast and cuffs, and the trousers were fitted close to the leg from the knee to the ankle, and buttoned to prevent, perhaps, the flapping about of the cloth. As we sat at lunch, surrounded by Mrs. Monet and the children, in a beautiful room overlooking the garden and richly decorated with Japanese prints, the writer could hardly restrain a mental comparison of affluence and even touches of luxury which were everywhere evident with the many years of struggle against poverty and ridicule. This, to be sure, is too often the hard lot of talent and genius; and it seldom happens that a really great innovator lives to enjoy the fruits of his work and the approbation of mankind.

But we must take a hasty view of some of Monet's subjects. We shall find them all interesting, though some of his "Series" pictures may appeal to us more than others. One of the most charming of these is that known as "Les Glaçons," pictures of ice floating down the Seine. They were painted in 1880. One of the most distinguished of this series is in one of the large collections in New York. It is about five feet in length, and full of the atmosphere and perspective of the subject. The banks of the river fade into the

mist, and on the surface of the water, fields of floating ice pass ever on into the distance. The "Creuze Series" was painted in the mountains of the Creuze in France. With perhaps a single exception, none of this series are now owned in the land of Monet's birth. The writer had the satisfaction of seeing fourteen of them hanging together in Paris in the Exhibition of 1889.

The "Haystack Series" is noted for the delicacy and wonderful beauty of coloring of the stacks under different lights and seasons. Recently the writer saw one in Westchester County, New York, which was painted in winter, with a hoar frost effect covering all nature. The picture was a marvel of delicate and refined beauty. This series might also be called symphonies in rose and purple. They were painted about 1891, and there are perhaps twenty of them in existence. Then follow the "Poplar Series," the "Matinée Series"; the "Cathedral Series," which created a stir in the artistic world as great perhaps as Rodin's Balzac, which came later. In a letter to a friend, Monet relates that he produced the "Rouen pictures in great discomfort, looking out of a shop window opposite the cathedral, so there is nothing interesting to tell you except the immense difficulty of the task, which took me three years to accomplish." There may be thirty-five of the "Cathedral Series" in existence, as Monet afterwards added to the original number of twenty-five.

Space will not allow us to dwell on the "Falaises," the "Belle Isle," or the "Dieppe" Series, all beautiful in their way and showing nature in every sort of light and form. The Tulip Gardens of Holland are rare

and delightful canvases, as are the pictures painted in Norway, with their cold and brilliant colorings of ice and snow. Latterly, Monet has produced the "Thames Series," which may be divided into three groups,—that of the Houses of Parliament, Charing Cross Bridge, an iron railroad bridge over which smoky locomotives are passing, and the Waterloo Highway Bridge of stone arches, all dimly visible in the fogs or vapors which envelop the river.

A candid study of all these great productions, some of them representing the most difficult problems in landscape art, and many of them hardly attempted before, will convince the worshipper of nature that one of the great pioneers in landscape work in the present age is still earnestly striving to master the problems of his art and as diligently as at the threshold of his career. Monet's fame is indeed established on the broad foundation of an international reputation. His works are admired by artists in every land, and amateurs deny themselves to possess his works. Exhibitions of his pictures are held, now in Berlin, now in London, now in Paris, and now in New York, as circumstances may dictate; but, in seeming indifference to it all, the artist, who neither sends his pictures to Salon nor to Exhibition, and apparently takes but passing notice of his fame, still occupies himself with his garden, his family, and his art.

DESMOND FITZGERALD.

MARCH 4, 1905.

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AUGUSTE RODIN.

It is but a short step from Monet to Rodin. They were born in the same year, 1840, both acknowledge nature to be their great teacher, they have exhibited their works together, and are firm friends and each has achieved greatness through the most strenuous exertions and a steadfast adherence to a high ideal.

Just before his death, Falguière, one of the most distinguished of the classical French sculptors, acknowledged to a friend that Rodin was "master of us all." It is true that Rodin's sculptures are often strange in conception and difficult to understand, but the difficulty is more often the fault of the beholder. Few works have so successfully portrayed strong emotions in stone and bronze. As Monet by his ability to understand and interpret nature has revolutionized landscape art, so Rodin has created an epoch in sculpture.

Born in poverty, an offspring of the people, Rodin has worked his way to the great central position in his art by surmounting every obstacle. In his early days it was necessary to earn bread for the sustenance of life, and for thirteen long years (1864–77) he labored as a workman in the ateliers of Barye and Carrier-Belleuse in Paris and with Van Rosburg in Brussels. During this interval the workman gained that remarkable technical skill which finally transformed him into the master.

As early as 1864 the "Man with a Broken Nose" was sent to the Salon, and was refused. It was not

until 1877 that Rodin, whose pride had been deeply touched, decided to make another contribution. In that year the "Age of Bronze" was exhibited, and speedily created a sensation among the experts. The charge was openly made that a statue of such marvelous fidelity to nature could only have been produced by a mould from the human form. When the charge was proved to have been unfounded and the authorities were convinced of the honesty of the work, the artist, in 1880, was awarded a third-class medal. The first round of the ladder had been gained, and long since, the top has been reached. In 1882 his "Saint John the Baptist" appeared, and was acknowledged to be one of the most powerful of all studies of the nude. It found a place in the gardens of the Luxembourg. A host of admirers and followers gathered about the artist, and his fame was spread abroad.

It is impossible, in the brief space allotted to this sketch, to allude to many of Rodin's works. Countless figurines, heads, busts, torsos, statues, and groups have appeared periodically from the master's hand.

In 1889 Monet and Rodin exhibited their works together in the Georges Petit galleries, and the writer there saw for the first time some of the figures of the Calais group, which has since become so celebrated. With equal good fortune the writer also saw the next important exhibition of Rodin's works in 1900, when a special pavilion was erected for them in connection with the national exhibition of that year. The exhibition of 1889 was comparatively deserted, but that of 1900 was attended by crowds of people. In the centre of the beautiful Salon, which was hung with straw-colored decorations, stood the famous Balzac,

at that time the focus of a storm of criticism and the almost equally vociferous plaudits of enthusiastic friends. This statue was surrounded by a large number of other sculptures distinguished by the perfection of their modelling and the grace and beauty of their forms. However much at variance with all preconceived standards of art Rodin's sculptures may appear, there is always at the foundation some great idea, perhaps veiled in mystery, but always expressed with force and originality.

The master's *chef-d'œuvre* is undoubtedly the great Dante Portal, nearly twenty feet in height, upon which the artist has been working for something like a quarter of a century. The doors were ordered by the French government for a Museum of Decorative Arts. Its panels are alive with countless forms of struggling beings, a mixture of despair and hope, over which sits Dante at the top, surveying the condemned.

In person, Rodin is short, but robust of stature. He possesses a flowing beard, a charming face, and winning manners. He is simple and direct. Some one once said to him, while both were looking at a beautiful head which half emerged from a rough block of marble, "Well, did you mean anything?" Rodin's reply was, "Enfin c'est un fleur sur un rocher." It is the poet as well as the thinker which gives Rodin his peculiar charm in art expression. Many of his busts, such as those of Hugo, Rochefort, and Laurens, are full of vigor, life, and character; and his great monuments, like those of Lorrain, Lepage, Balzac, and the Calais group, are achievements in the long list of works which make the glory of French art.

DESMOND FITZGERALD.

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31—THE SCULPTOR MARTINEZ MONTANEZ, VELASQUEZ
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32—PHILIP IV. ON HORSEBACK, VELASQUEZ
(Detail)
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36—DON BALTHASAR CARLOS, VELASQUEZ
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37—L'ENFANTE MARGARITE, VELASQUEZ

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(Detail)

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Supposed to have been painted by himself
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At Haarlem
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(Detail)
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In the Prado, Madrid

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In the Palazzo Clerici, Milan, Italy
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Lent by Miss Helen M. Knowlton

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102—LANDSCAPE, VELASQUEZ
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103—HEAD OF AN OFFICER, REMBRANDT
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From "Saint George and the Dragon"
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Formerly in the Villa Lemmi in Florence, now in the Louvre
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(From the group of the "Madonna with Wreath")

In the Munich Gallery

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120—"CONNESTABILE" MADONNA, RAPHAEL

At St. Petersburg

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122—MOTHER AND CHILD IN "THE MIRACLE OF SAINT MARK," TINTORETTO

At Venice

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123—A PART OF PAOLO VERONESE'S "SOLOMON AND QUEEN OF SHEBA"

In the Gallery at Turin

See for the circumstances under which this copy was made and its influence on Ruskin's views of art and religion "Præterita," vol. iii. 1 and 2; "Fors Clavigera," Letter LXVII.; "Modern Painters," vol. v., Preface, and Part IX., ch. iii.; Inaugural Lecture, in "On the Old Road," i. pp. 416–418.

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From "Saint George and the Dragon"
In the San Giorgio degli Schiavoni, Venice
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136—TEMPTATION OF SAINT ANTHONY, VERONESE
In Caen, France
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137—MARRIAGE OF BACCHUS AND ARIADNE, TINTORETTO
In the Doge's Palace, Venice
Lent by Miss Helen M. Knowlton

138—THE REPROOF, CHARDIN
In the Lichtenstein Gallery, Vienna
Lent by Frank P. Fairbanks, Esq.

139—HEAD OF A GIRL, GREUZE
In the Louvre
Lent by Miss Grace Thayer

140—MADONNA AND CHILD, LUCCA DELLA ROBBIA
On the Screen in Copley Hall
Lent by Joseph Lindon Smith, Esq.

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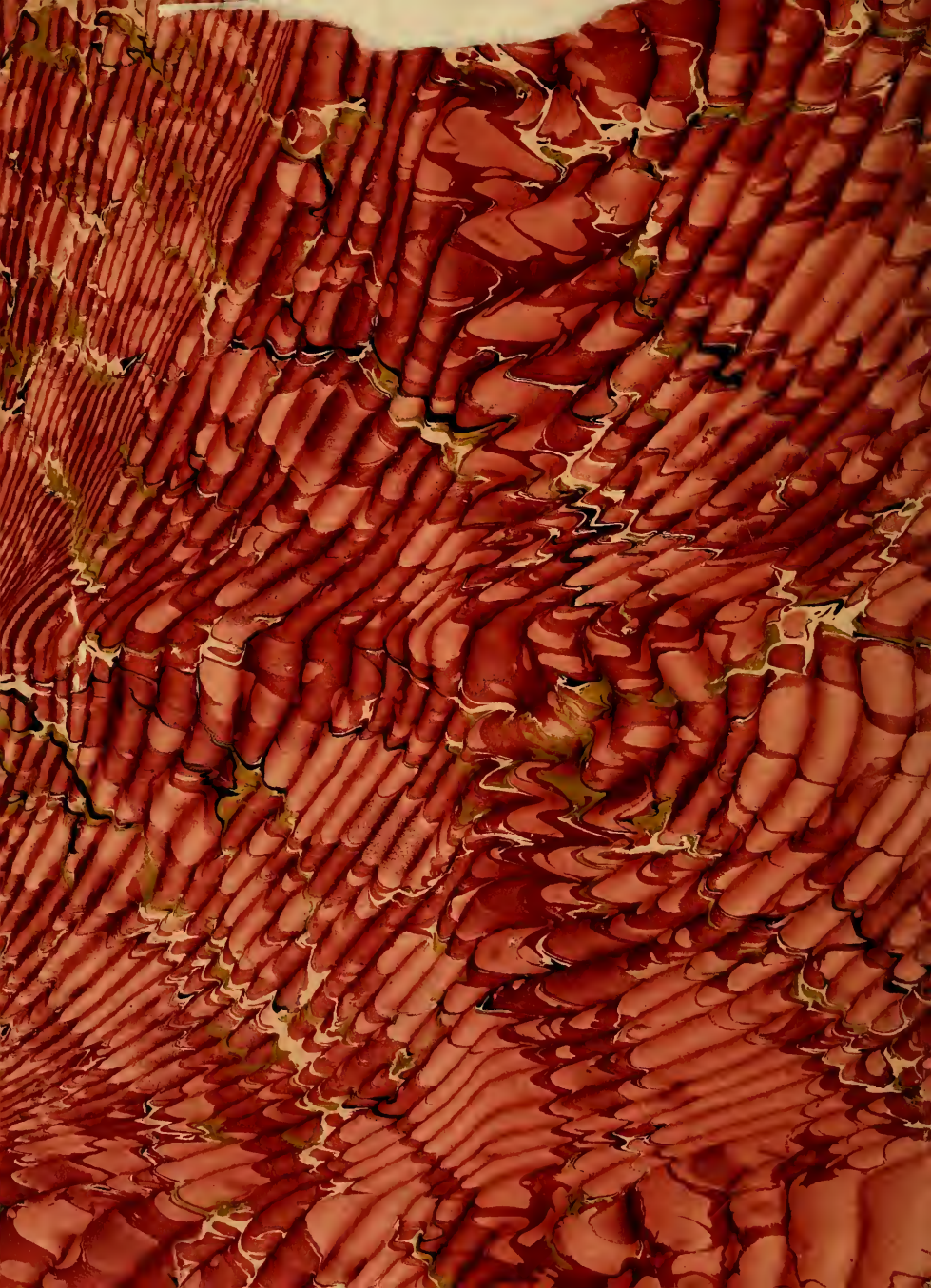

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